

PRIZE DRAWINGS IN THIS NUMBER OF

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FIRST PRIZE, BY E. SCHACHERER, of the Chicago Academy of Fine Arts

PSALM OF LIFE

By Henry Wadsworth Longfellow

Tell me not, in mournful numbers,
Life is but an empty dream!—
For the soul is dead that slumbers,
And things are not what they seem.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Not enjoyment and not sorrow,
Is our destined end or way;
But to act, that each tomorrow
Find us farther than today.

Art is long and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums are beating
Funeral marches to the grave.

In the world's broad field of battle,
In the bivouac of Life,
Be not dumb, like driven cattle,
Be a hero in the strife.

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act,—act in the living Present!
Heart within, and God o'erhead!

Lives of great men all remind us
We can make our own sublime,
And departing, leave behind us,
Footprints on the sands of time;

Footprints, that perhaps another,
Sailing o'er life's solemn main
A forlorn and a shipwrecked brother
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST

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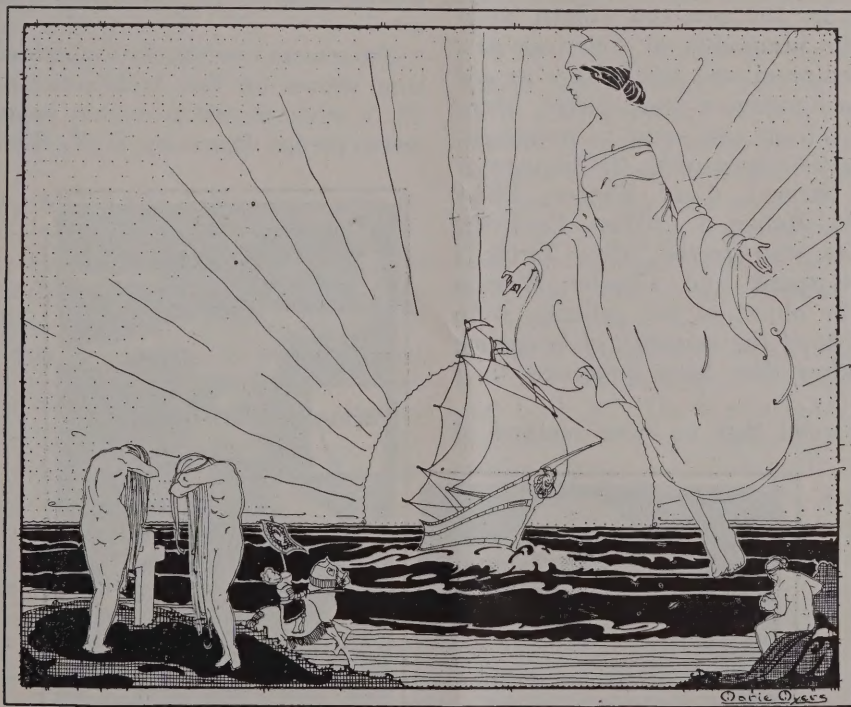
JANUARY 31, 1923

No. 5

CONTEST ASSIGNMENT BRINGS GOOD RESULTS

Longfellow's "Psalm of Life," is a ticklish proposition when it comes to designing an appropriate illustration of a decorative nature. It is something we might ask of Guernsey Moore, Garth Jones, or Franklin Booth, and, in addition to getting satis-

hope to run one every month, our main object being, as mentioned in the December issue, to give the art student an opportunity to see his or her work in print, and the effects of engraving upon the reduction and reproduction of their work. We shall consider problems in line and halftone, similar to the illustration contests run by this magazine prior to the great war.



SECOND PRIZE, PEN DECORATION, BY MARIE MYERS, of the *Chicago Academy of Fine Arts*

faction, receive a bill for services rendered which would run into the hundreds of dollars.

An art school at 81 East Madison Street, Chicago, Ill., agreed, at our request, to tackle this problem, the first one of a series which will be submitted to art schools of the United States and Canada. We expect to run these contests every other month, and

The results shown in the efforts of the Chicago Academy of Fine Arts have been surprisingly creditable; E. Schacherer capturing first, and Marie Myers capturing second prize for their work. Both of these winning drawings are reproduced in this issue.

First honorable mention goes to Virginia
Continued on Page 11

SCULPTURE CONTESTS AND EXHIBITIONS

Sculpture and painting have come in for recent attention by announcements just issued. Judging from the number of letters reaching this office asking where a student can obtain tuition in sculpture at a first-class school we must say, once for all, that it is something we can't announce in our editorial columns. Consult the advertising pages.

Members of the Painters' and Sculptors, Gallery Association of America announced that their quarters on the sixth floor of the Grand Central Terminal Building, New York City, would soon be opened for the exhibition and sale of sculpture by American artists.

The galleries have been underwritten for three years by 100 men and women interested in the promotion of American art. One hundred prominent artists have agreed to exhibit one picture a year apiece. Meritorious work from any artist is welcomed.

Among artists sponsoring the movement are John Sargert, Ezra Winter, Elliot Daingerfield, Robert I. Aitken, Frederick MacMonnies, who created "Civic Virtue"; Leonard Gaspard and Charles Warren Eaton. The object of the galleries is to relieve artists of the necessity of becoming salesmen after they have produced their works.

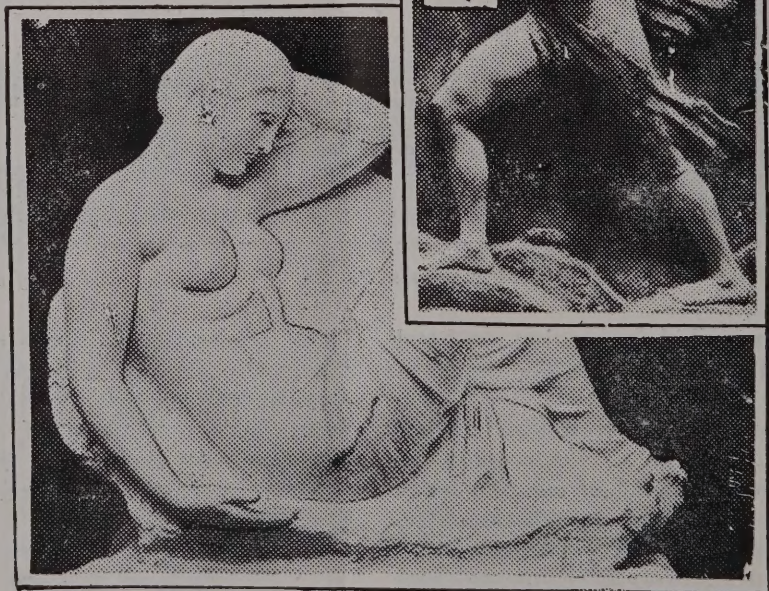
It is believed that no surer method of

arousing and stimulating a permanent art interest among young people is possible than the actual ownership of a well-selected painting or piece of sculpture. And that holds true for adults as well. Therefore the society proposes to make it possible for members to purchase works to suit their various purses and desires, and to aid in their selection. Many pictures which now may be bought for small sums will undoubtedly increase in value, as is the case with American works which originally sold for less than twenty-five dollars and now cannot be purchased for many thousands. The privileges of membership will include free admission to the lectures and conferences of the society, as well as to the exhibitions. It is planned to follow the present exhibition with others, which will include comparative exhibitions of European art.

Two recent noteworthy examples of sculpture shown by the Architectural League, N. Y. C., are given on this page. They are a garden figure by S. F. Bilotti, and



"VICTORY"
BY
CHARLES C.
RUMSEY



GARDEN
FIGURE
BY
S. F.
BILOTTI

"Victory," for the Brownsville Memorial, by Charles C. Rumsey. The "Victory" was executed in vari-colored marble, a plaster cast of which was made for the exhibition. The work of Miss Grace Helen Talbot, of 59 West 87th Street, New York City, is attracting the attention of critics. Another memorial, to the mothers who lost their sons in the World War, is to be erected in Nashville, Tenn., soon. The figure represents a beautiful figure in classic drapery supporting a fallen soldier. It was carved in Rome, Italy, by George Julian Zoinay, of Washington, D. C. Miss Peggy Shields of New York has modelled the figure representing Louvain which will serve as America's war memorial to Belgium.

The American Academy in Rome announces its competitions for Fellowships in architecture, painting, sculpture and landscape architecture. The stipend of each Fellowship is \$1,000 a year for three years, and residence and studio are provided free of charge at the Academy. All Fellows will have opportunity for extensive travel.

The awards of the Fellowships will be made after competitions, which are open to unmarried men who are citizens of the United States. In painting and sculpture there will be no formal competitions involving the execution of work on prescribed subjects, as heretofore, but these Fellowships will be awarded by direct selection after a thorough investigation of the artistic ability and personal qualifications of the candidates. To this end, candidates are requested to submit examples of their work and any other evidence that will assist the jury in making a selection.

Entries will be received until March 1st. Any one interested should write for circular of information and application blank to Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

An interesting piece of sculpture, small but strong and with an original idea, is the "Little Centauress," which occupied a prominent place in the gallery of the exhibition of the National Academy of Design in the Fine Arts Building on Fifty-seventh Street, New York City.

It is the work of Enea Biafora, entirely unknown to the academy when the work was received, accepted, prominently placed

and chosen for reproduction in the catalogue. The work was sent by Biafora on the recommendation of another sculptor, who saw its merit, and that the artist has been having a hard time to make a living in New York, having little knowledge of English.

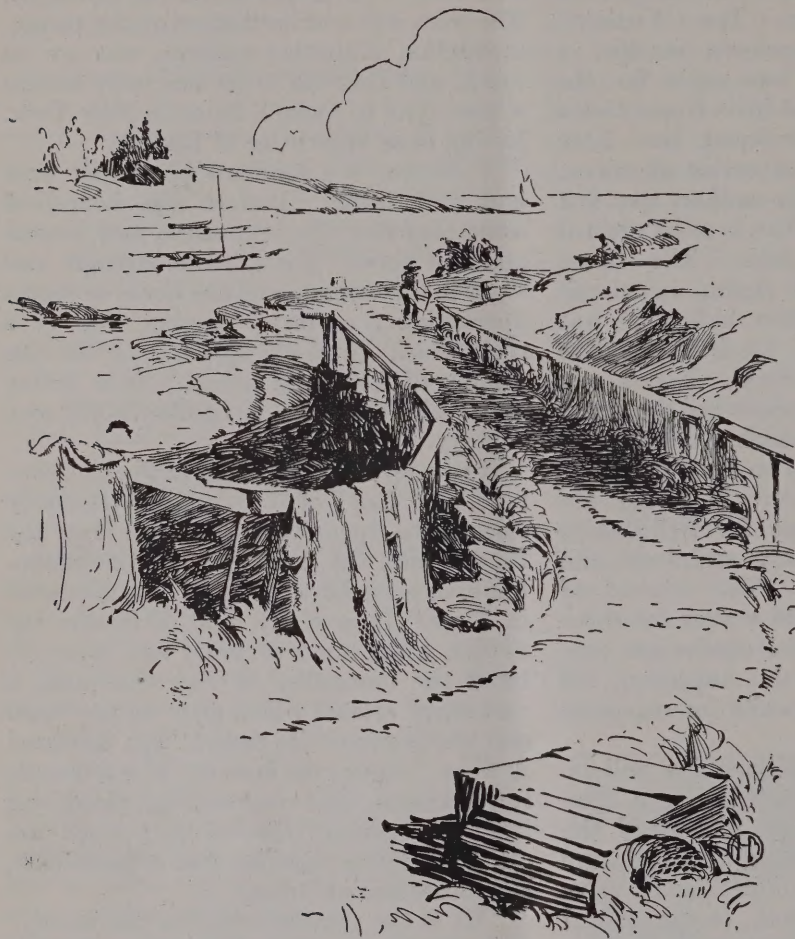
A centaur is a fabulous being half man and half horse. Biafora has conceived something new, the centauress, half woman and half horse. There is life, strength and vigor in the woman, and the horse is shown descending the steeply sloping side of a rock which gives an opportunity for the display of force and action. It is action with which the artist is familiar in his own country.

He comes from Calabria, in the southern part, the "foot" of Italy, well up the rocky sides of the Apennines. His home is on the Magna Sila, the great ridge of the mountains, in a medieval town of San Giovanni in Fiore. In a sunny field of flowers the monks, eight hundred years ago, came to build the monastery of San Giovanni, a monastery around which grew up the town and which gave it its name, "San Giovanni in Fiore," among the flowers. It is a beautiful, romantic and inaccessible place, far from the railroad, reached only when the artist was living there, on foot or horseback. His father was an artist.

"He is the greatest artist in the world," says Biafora proudly. "He is wonderful; and I say it! He is a sculptor, he is an architect, he is an engineer, he is an inventor. He is good, he is good in his soul. He has no regard for money. He will give it to any one who needs. In all the country around when there is anything difficult to be done they come to my father."

Biafora does not remember, he was so small, when he began working with his father carving wood. He was an infant prodigy. His mother keeps in a box the carvings he made as a boy. When he was fourteen he carved a Cupid which was the marvel of the people around. At sixteen he had made a figure of San Joseppi which was placed in the chapel of the monastery and then it was felt he must no longer remain in that isolated town, he must go with his talent to Naples to be educated. But in Naples he lost his talent, his energy, his ideas, he says.

"In Naples it was not hard. I spoke the
(Continued on Page 16)



DRAWING AND PAINTING SELF-TAUGHT

A Book by ANSON KENT CROSS

It isn't often that a book reviewer publishes a table of contents, but we are going to do this with one of the newest books which has just come on the market on the subject of drawing and painting. It is edited and published by an instructor in the Museum of Fine Arts, Boston; Anson Kent Cross, of Winthrop, 52, Mass.

Mr. Cross' new book opens up wide avenues of discussion and is very thorough in its illustrative and editorial material. After an interesting preface by the author we find the chapters running as follows: Vision Truer Than Tests, Drawing Self-Taught, Painting Self-Taught, Memory Drawing, Perspective Theory, Drawing No More Difficult Than Other Subjects, Drawing in the Public Schools, Model Drawing

in the Grades, Lessons for the Graded Schools, Advice to the Art Student, the Failure of Education, State Laws on Drawing, Report of New York College Entrance Examiners, Made Cave's Method, Education for the Talented, List of Reference Books, and Letters from Painters, Educators and Sculptors. It will readily be seen that on some of these chapter headings an entire book could be written.

One of the first things the art student notices in opening Mr. Cross' book is the large number of illustrations, by various artists, in halftone and line, as well as photographic examples of the principles expounded by the author being put to practical application.

Much of his new idea concerns the use of glasses and lenses—"view finders," in a certain sense. Unlike the study of dynamic symmetry, the principles are principles of "how" to acquire knowledge, "how" to study, and technical and mental aids, while dynamic symmetry is a principle of Greek design involving geometrical bases for the laying out of sculpture, pottery, paintings, etc.

Accompanying this article, through the courtesy of the publisher, Mr. Cross, we present two illustrations done by Anna M. Hathaway; one in pen and ink, the other in pencil. This class of work is exceptionally valuable to the art student and commercial illustrator; any instruction which teaches the use of various mediums will enable him, or her, to become more proficient when it comes to the teaching of art or the actual practice of it in earning one's daily bread. This "view

finder" idea, elaborated upon by the author, can be used not only for actual sketch work, but for observation and study as well, at times when no attempt is to be made to employ one's pencil.

The glass is the basis of the series of lessons for home study which Mr. Cross has worked out in a textbook for the course, with the help of his sister, Miss Evelyn F. Cross, supervisor of art in the schools of Stoneham. The device consists essentially of a sheet of clear glass set in a wooden frame and so held by screws that it may be easily replaced if broken. A white card slides in grooves behind the glass so that the drawing on the glass may be seen as readily as if made on the paper. This drawing can be erased with a piece of dry cotton flannel or outing cloth. A spirit level is inserted in the top edge of the frame to show when the frame is level. Without this feature even the best students would incline to tip the frame while working and thus fail to correct their mistakes in perspective. Complete instructions for using the glass are given in Mr. Cross' book.

The beginner learns to block in his representation of simple objects with broad gray lines such as the professional artist uses. If at first he gets the perspective of a table and chair all askew the subsequent drawing made on the glass shows where he has gone wrong. Later he discovers, as does every careful draughtsman, that you simply must, in mapping out a drawing, hang to the perspective facts and get them right before you start in to make the drawing look like the object in light and shade.



The importance of working at a distance from the drawing with a full arm movement, instead of niggling at it close to, is carefully explained.

The book may be secured from the publisher direct, or from the book department of this magazine. Price, \$3.15 post-paid.

N. Y. S. F. A. A. Exhibition

The Art Center, 65 E. 56th Street, New York City, closed, on January 27th, a very successful exhibition of the work of the New York School of Fine and Applied Art. The exhibit included interior architecture and decoration, stage and costume design, and graphic illustration; the majority of it being done at their Paris ateliers, and some at the New York classrooms. The school now has a branch in London, England.



THE CLASSIC VENUS DE MILO (LEFT), AND ARTIST BENDA'S SKETCH OF THE MODERN POPULAR CONCEPTION OF BEAUTY OF FEMALE FORM (RIGHT).

ARTIST SUGGESTS DISCARDING VENUS AS BEAUTY IDEAL; NEW TYPE THINNER

By EDWARD THIERRY.

The sixteenth article of a series on figure drawing appears this month. Back numbers of the magazine are not available. We welcome suggestions and criticisms from teachers in the life classes, drawing or sculpture, from any of America's three hundred recognized art schools.

The classic Venus de Milo no longer is the standard of feminine beauty. Not in America, anyway.

Venus is much too fat! And too short!

W. T. Benda, famous artist and illustrator—who draws those ravishing magazine cover girls—throws this bombshell.

"The elongated woman is the beauty of today in America," says Benda. "Her face and features and figure are long and narrow.

"Venus would not look well in modern clothes strolling down Fifth Avenue. American women do not want to be so plump.

The standard of today is several inches taller than Venus and slender. Elongated is the word."

Heresy? Not a bit, says Benda. This in spite of the fact that four sculptors, an art critic and an anthropologist recently gave the beauty prize in a New York physical culture show to Miss Dorothy Knapp because they said her measurements—of hip and thigh, neck and calf, head to heel—Gal. 6—American Art Student—Poulton more nearly approximated what was called the "American Venus" than any other entrant.

This beauty award has resulted in a \$100,000 suit brought by Miss Ann Hyatt, who claims her form more nearly parallels Venus—differing only in one-half inch more around the hips and one inch more around each of her thighs. Still another young woman, strikingly beautiful and claiming to come from Alaska, offers to bet the \$200 she won in a previous beauty contest that she is better formed than either Miss Knapp or Miss Hyatt.

Artist Benda has done much successful work for *McClure's*, *Hearst's International*, and other magazines. His studio is one of the finest in New York City, the tapestries and decorations of which offer a rich and wondrous background to those beautiful models who pose for his life drawings. When Mr. Benda dresses his men in conventional evening attire he wanders, in a way, from his field—and the results are not as charmingly correct or beautiful.

"It is not necessarily what I think," says Benda, cautiously. "It is the popular taste. Art mirrors this taste. Art may precede these changing standards and perhaps help to establish them, but the artist who wishes to be popular must depict woman as she wishes to be and as her countrymen wish her to be."

Venus' classic lines haven't been scrapped everywhere, however.

"Tastes in women differ," Benda smiled. "The Frenchman and the Italian prefer the plumpness of Venus. They are particular in respect to beautiful faces also. Recently a committee of Italian artists and sculptors selected Signorina Rita Guarini as the most beautiful girl in Rome, the 'Eternal City.' The Greeks also prefer the plumpness of Venus. To the Turks and the Persians a woman must be quite fat to be beautiful."

While the Slav would have a woman plump, he would have her hair light."

We give below the measurements of Venus. Accompanying this article is a study the pose of which was arranged by an English artist-photographer for the Marshall Jones' Company, of Boston, book on figure drawing.

Height, 5 feet, 4 inches; neck, 12 7-8 inches; waist, 28½ inches; hips, 36 inches; thigh, 19½ inches; knee, 13½ inches; calf, 13½ inches; ankle, 8½ inches; bust, 34¾ inches; arm, 12 inches; *elbow, 10 inches; *forearm, 10½ inches; wrist, 6½ inches.

* Estimated.

(The seventeenth article of this series will appear next month.)



MINIATURE REPRODUCTION, Courtesy of Marshall Jones, Boston

MUSEUMS EXHIBITING MODERN ART

One of the tests of a museum's usefulness is its ability to keep up with the times, even to help direct current developments, at the same time avoiding the fads and foibles which always make up the bulk of "modernism." This test can be applied to museums throughout our country with, on the whole, most encouraging results. Two years ago the Brooklyn Museum made a historical exhibition of French painting, showing the development from the great romanticists down to the great and only partly appreciated classicists of today—showing Matisse and Derain with Ingres and Delacroix. The Metropolitan Museum did the same thing on a different scale. At the time of the break-up of a famous modern collection here in New York several out-of-town museums also bought pictures.

And now Newark, N. J., like several western cities comes forward with an offer of an exhibition for some of the same pictures which will be shown at the Independent Society's annual show.

Perhaps it may be attempting the trial of modernism much as the Worcester Museum did, by inviting an exhibition and allowing the public to scoff itself hoarse. Worcester invited the Société Anonyme to send on its collection of Da-da work, plastic implasticity, abstract personalities and other confusions. Then the people of Worcester rose up in their wrath and anxiety. Worcester, in short, woke up.

At any rate, Newark also shows signs of waking up and judging American modernism, as exemplified in the work of one society, for itself. The museum does not have to make any official statement. It need not buy any of the pictures; it need not condemn them. The public by its attendance and expressed interest will show the museum whether it did right or wrong (from the popular point of view) by inviting this mysterious element into the home circle.

CONTEST ASSIGNMENT BRINGS GOOD RESULTS

Continued from Page 5

Canning through whose drawing ran the spirit of life, vim, youth, music; her pen and ink work being quite clean and crisp. To Virginia G. Frenzer we would award the second honorable mention.

Other efforts, sincerely and carefully worked out, were received from Virginia Malsh, Mildred Nielsen, Elsie Simon, H. Fuller, Ethel J. Streitz, H. Gruss, Herman E. Jackson, L. C. Shatto, J. R. Thomson, and Joe H. Sidewell. Our thanks are extended to Carl N. Werntz, President of the school, for his supervision of this contest; he explains the slight delay in shipping in the drawings by the fact that the students have other paid work. We shall be glad to hear from other art schools who would be glad to try a problem, submitted by us, as a class assignment.

ADVERTISING BILLS AND COMMERCIAL ART

Almost without exception the big, national advertising campaigns require, in some way or other, the services of a commercial artist. Even in advertisements which do not require illustrations drawn or painted by an artist, the design generally requires a border, or a neat layout of lettering drawn by hand, or some photographs which must be composed, retouched and decorated by a commercial artist.

Not a card in the buses and subway and elevated trains of New York, Chicago, Philadelphia or Detroit "gets by" without some artist's work on it. I mention those four big cities because of the fact they are the only American cities of a million or more population at the present time and in some of the smaller cities local stores will have announcements set up in the old-style wood type and run in their local street railways, jitney buses, or hack lines.

The advertising of American business in American monthlies and weeklies amounts to about \$150,000,000 a year, and newspaper advertising to about \$650,000,000 a year, \$800,000,000 in all, which is about as high as the bill for America's chewing gum, or lip sticks, rouge and powder.

George W. Hinman asks whether this is worth the money.

And he answers his question in the affirmative.

For he says that the value of what the United States produces amounts to about \$40,000,000,000, and this advertising bill of \$800,000,000 is therefore only about 2 per cent of the total amount of goods produced. Advertising is an important and essential element in distribution. It is more than that; it is the self-expression of business enterprise, and keeps it wholesome; \$200,000 short of a billion dollars! And that figure is probably conservative for there are many of the smaller organization house organs, trade journals, and unknown weeklies that haven't been taken into consideration. As soon as the commercial designer realizes what is being paid in advertising bills he will know why the manufacturers and big advertising agencies are, "day by day, in every way," getting more and more particular as to the quality of black and white color work they pay for.



Trade marks, letter heads, catalog covers, retouched photographs, advertising designs, decorative borders, and scores of other subjects come under the commercial artists' scope of work. Their function is to make advertising more attractive and to aid in the sale of goods. The familiar figure of the character on horseback which accompanies this article has been used by a prominent clothing manufacturer for years. It has been reproduced in sizes ranging from a third of an inch to full poster sheets, and from black and white to a dozen or more colors in a lithograph. Even in single subjects, drawn in the same outline, there can be dozens of "treatments." An outline drawing, for example, like this one just mentioned, wouldn't make an attractive appeal if put on a 24-sheet poster; yet that same drawing in full colors would look poorly printed if an attempt was made to reproduce it to a one inch space. These things the advertising agency and the commercial artist must work out together. Speaking for the editors of THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST I feel sure they would welcome notes and suggestions as to how commercial artists have gotten along with the agency men or with manufacturers, dealing directly. Short articles will be welcomed, for by one designer helping another greater progress can be made for the whole, shall I say, profession?

Commercial art has been developed in no country in the world as it has in America. Advertising occupies such a small space in French, German, Italian or Russian papers that there is little inducement for the man of creative ideas. Art must follow the growth of business; that is, the money-making, practical side of art. Russia tried the abandonment of advertising, and found that advertising and business both departed together. If you are going to cut off all the blossoms from a plant, you are going, after awhile, to have no more plant.

She Gathered Beauty

She gathered beauty as a connoisseur
Of precious paintings searches far-off
lands—

Who knows the master from the amateur—
And wove it round her heart with greedy
hands.

Because her eyes saw beauty in each place
Where others see but ugliness unclosed,
The fingers of the years touched not her face
And beauty shielded her with sweet repose.

—Gladys Bryant, in the N. Y. Herald.

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My early days were uneventful aside from mumps, measles and a trip to Detroit. Strange as it may seem I did not draw a picture of Abe Lincoln in the family album at the age of two—in fact, I didn't do much of anything at that age. My third year was quite eventful; it was, one might say, the turning point of my career, for they tell me that I was dropped from a great height, several stories or so—the details are a bit hazy but it seems I've never been the same since. Who knows but what the germ of my future artistry was then implanted in my brain as a result of the fall. That and a broken nose were the only fatalities attending my drop in the world.

Let us draw the curtain over an uninteresting five years. It was in my eighth year that the second turning point in my career was reached. I shall never forget the incident—I can see it now—I was in school at the time, compulsory education being in force then as now. On this day in particular my teacher, whom I revered as only a pupil can, had left the room, and at the clamoring requests from my classmates, I stole surreptitiously to the blackboard, and drew the lady's portrait thereon. Then I stole, still surreptitiously, back to my seat and awaited developments. They developed all right! Teacher came back into the room, but here is the catch in this story; do you think she saw the picture and grew indignant and knocked me for a goal? No! What did she do but burst out laughing and laughing and laughing and—well, to make it short, she died laughing. Can you imagine it? Of course, it broke me all up and I had to leave New York to try and forget the crime, that I, in my innocence, had committed—but at the same

time I had to admit a feeling of superiority over my school mates—for had we not all cherished a desire to do away with our teachers, and had I not done the deed, without so much as lifting a finger, save to hold a piece of chalk? I had—nuff sed!

Let's see, where was I? Oh yes, I had to leave New York City. Having no choice of another location the family just picked a town at random and as random would have it, the town was Lynbrook, Long Island, where I've lived ever since—but you are not supposed to know that till I reach the end of this autobiography.

I didn't do any drawing of any sort until I reached High School, then the Staff of the school magazine decided to elect new officers so I submitted some drawings which to my mind were conclusive proof that I should be elected Art Editor. The result was, however, that I was made Joke Editor. I never could figure out whether or not they were kidding me.

Migosh! How can I make this interesting?

I graduated from High School in 1919, but I didn't roam the streets, haunt the newspaper offices, or any of those proverbial stunts in the making of a cartoonist. I got a job in an insurance company as clerk—where I worked! During that time I made some so-called comics which must have struck my boss' risibilities, for he spent Ten Dollars to frame them and hang them in his office. Then one day a friend of his happened in and saw them and as luck or fate would have it, he chanced to know the Art Editor of the *Sun*. So he gave me a card of introduction, and I went over to see that worthy gentleman, with the result that the following week I started as office boy on one of the best “Dailies” in New York City. (Lynbrook papers please copy.) This is where real work commenced, for every successful cartoonist and caricaturist must have foundation training in general art.

And here I worked for two years the end of which found me no longer the office boy, but the next step higher, a regular newspaper artist, making layouts and retouching photographs for a department banquet or dance. In fact I received so many orders for free drawings I began to wonder if there wasn't some money in the

business that I could corral—so I drew six comic strips that bore some resemblance to one another and submitted them to the Syndicate Department, with the result that “Dumbbell Dan,” the nationally syndicated comic strip, got his start. And that, in the words of the illustrious actress, is all there is, there isn’t any more.

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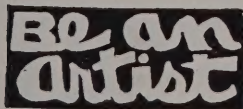
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SCULPTOR CONTESTS
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(Continued from Page Seven)

language and my father gave me money. But it was like being asleep. I lost my talent. Here I could not speak the language and I must work. I have done many things. I do not care for money. It is better without, my head is more clear, but I must earn always money to pay for my studio, for there are in it the things I have made, and what could I do with them if I did not pay. They are more to me than my life. Now if I should sell the 'Little Centauress' I would have a little money and I could stop for a little time and work; I could bring out the things I have in my head. It kills the energy of my life, when I cannot produce."

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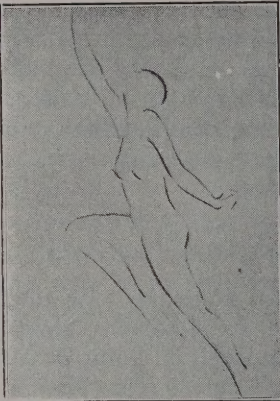
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